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LOAN EXHIBITION
OF THE
J. PIERPONT MORGAN
COLLECTION

ON Tuesday evening, February 17, the President and the Trustees of the Museum will receive the members and their friends, in the Bishop Jade Room, from 8:30 to 11 o'clock on the occasion of the opening of the Loan Exhibition of the J. Pierpont Morgan Collection.

Admission will be by the entrance at Fifth Avenue and 82nd Street, where the cloak-rooms will be located. To increase the comfort of the visitors, and to facilitate their progress through the galleries, it should be noted that after passing through the Bishop Room, and the galleries devoted to Laces, the line will be to the right upon entering the first gallery containing the Morgan Collections, and that the descent to the main floor and the cloak rooms will be by the staircase in the recently completed wing where the Morgan Collection is shown.

THE J. PIERPONT MORGAN
COLLECTION

THE exhibition which, through the courtesy of Mr. J. P. Morgan, the Metropolitan Museum now offers to its visitors, is spoken of as the "Morgan Collection." It is however only that part of his collection — or more properly collections — which the late Mr. Morgan allowed to accumulate in Europe, and sent to this country during the year before he died. To form an idea of the extent of his collections in their entirety it should be remembered that in addition to what is now placed on view there is in the Museum a vast amount of material belonging to them, distributed through its various departments, such for example as the large gallery of Chinese porcelains, the rich and important Hoentschel collection of mediæval works of art, the Merovingian and Germanic antiquities, many paintings exhibited in our picture galleries, and individual objects in our Egyptian and

Classical collections. Besides all these there are the treasures in his Library — books, manuscripts, prints, drawings, medals, as well as the works of art, chiefly Italian, which adorn its walls and cabinets.

Had such an assemblage represented the results of several generations of a family of collectors it would have been a most remarkable achievement, but formed as it was by one man, and the greater part during a comparatively short period of his life, it is probably without parallel in the history of collecting, as there is to-day no collection which in range, variety, and the high average of quality, outranks it. Mr. Morgan always had a passionate love for beautiful things, but although he began to acquire these in his student-days, it was not until the latter years of his life, when he relaxed somewhat his close attention to business, that he gave full play to his ambition as a collector. During that time he purchased with almost feverish zeal, willingly pursued by dealers wherever he went, they knowing it was well worth while to save their best things for him, prince of collectors as he was in more ways than one. In many cases, of course, he bought individual objects as they were offered to him, but it was also part of his policy to secure entire collections when he could, and when he knew them to be of recognized high quality, and thus he often reaped the benefit of a lifetime of patient and expert collecting in some special branch. A characteristic instance of his methods he used to describe with great enjoyment, his story being as follows: "I heard that Mr. So-and-so had a certain object in his collection that I was very anxious to secure, and in the hope of being able to buy it, I obtained an invitation to visit the collection, which I had never seen. But when I saw what treasures the man had, I said to myself 'What is the use of bothering about one little piece when I might get them all?' So I asked him at once if he would take so much for his entire collection. He said he would, and I bought it then and there." Another important collection, this time one which he knew well, he bought as he was getting into his automobile to take the steamer for Europe. Just at that

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THE J. PIERPONT MORGAN COLLECTION
THE RENAISSANCE PERIOD



THE J. PIERPONT MORGAN COLLECTION
GOTHIC PERIOD

moment a dealer came along and told him the collection was for sale. "Very well," said Mr. Morgan, "if you are authorized to negotiate for it, you may buy it for me," and with that, off he went.

The present exhibition consists entirely of material which has never been seen in this country before, with the exception of the paintings, which have been shown in our Gallery of Special Exhibitions during the past year, and five Gobelin tapestries. It comes from his London residence, No. 13 Prince's Gate; his country seat, Dover House, near Putney; the Victoria and Albert Museum at South Kensington; the National Gallery, where the Raphael hung for a number of years; and Paris, where many things were stored from the time when he purchased them. All this part of his collections is therefore now brought together for the first time, and it is doubly to be regretted that he could not have lived to see them thus exhibited, for it may well be doubted whether even he realized what a bewildering abundance of splendid objects he had accumulated, or what a display they were capable of making.

A summary of the component parts of the exhibition was given in the Museum Bulletin for last June, when Mr. Morgan's son, the present owner of the collection, announced his consent to the holding of a temporary exhibition of all the objects which had been sent over. As they are more fully described in the Guide to the Exhibition this article may be confined to a general account of their arrangement.

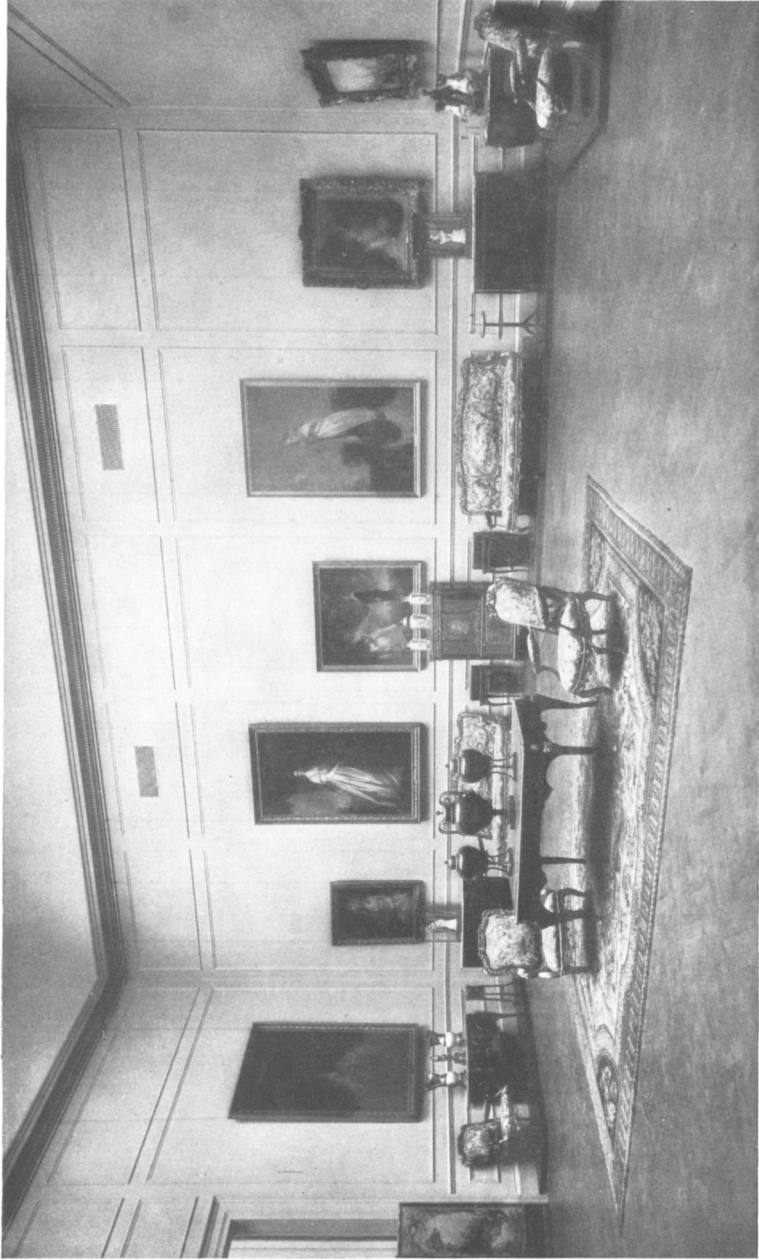
The exhibition occupies the upper floor of what is known as "Addition H," the last part of the building which has been completed. This was turned over by the builders only last summer, and as it has not hitherto been seen by the public, a brief description of it may be of service. It forms the northeast corner of the ultimate Museum, with a façade on Fifth Avenue, and a finished façade also on the north side, which, like the other modern parts of the building is of Indiana limestone, the first floor being lighted by large windows between engaged columns of the Corinthian style, and the second floor lighted only from

above, with the treatment of a solid attic over the colonnade on the two façades. As will be seen from the accompanying plan, the structure itself is a simple rectangle, measuring about 207 feet in length by 145 feet in width. The interior consists of a large central court, 74 by 42 feet in the clear, two stories high, and covered by a roof which is constructed entirely of glass and iron. On each story this court is surrounded by a corridor or gallery, 25 feet wide, lighted from the centre, and on three sides this corridor is surrounded in turn by a series of galleries, those on the two principal sides measuring 35 feet in width. Their length varies according to the needs of the collections to be installed in them, the walls between them being of light though fireproof, construction, so that they may be easily shifted should occasion arise. At the inner end, adjoining Addition E, are a staircase and a large passenger elevator.

From this description it will be seen that on the upper floor, to which we may now confine ourselves, the central space indicated on the plan as surrounded by columns is merely an open area, not floor space, and the columns rise from a parapet wall 4 feet high. When this whole wing is open to the public, visitors will therefore be able to look over into the lower court, but until the collections which are to go there have been installed this is shut off by a temporary screen, the height of which is not sufficient to obstruct the light in the surrounding gallery. Galleries 11-18 are lighted entirely from the ceiling, both by day and night. Their walls are 21 feet high to the cornice, a height well suited to the tapestries and other large objects which are now displayed upon them, and contributing materially to the stately effect which they produce. Above them is a cove 5 feet high, curving toward the skylight, which occupies the greater part of the ceiling in each room. These skylights are of pure white rippled glass, with a low-pointed glass roof above them, the electric light being installed just above the skylights, so that the light comes into the rooms at the same angle by day and night. The architects, McKim, Mead and



THE J. PIERPONT MORGAN COLLECTION
RENAISSANCE PERIOD (FIRST ROOM)



THE J. PIERPONT MORGAN COLLECTION
EIGHTEENTH CENTURY PERIOD (FIRST ROOM)



THE J. PIERPONT MORGAN COLLECTION
THE FRAGONARD ROOM

White, as well as the electrical engineer, Mr. Charles E. Knox, are to be congratulated upon the success of their designs, for more perfect lighting of museum galleries could not be desired than has been achieved in these. Not only is the light abundant, but it falls most becomingly on the various classes of material, showing each to excellent advantage.

For the floors cork-tiling has been used, and this has been treated by a new process which gives the surface a warm, waxy finish, retaining all the practical advantages of the material and obviating the unsightliness that has proved an eyesore in our picture galleries, to which we hope to see the same process applied later.

In the installation of the Morgan collection an arrangement has been followed which is based mainly upon the chronological sequence of the material exhibited, though it has not been possible to adhere strictly to this system in all details. The tapestries, for example, of which there are thirty-six, could not all be crowded into the rooms to which their periods would assign them, and the exhibition as a whole would have lost much of its effectiveness had this been attempted. They have therefore been distributed frankly for decorative effect, through the various rooms and corridors where they would show to the best advantage, and where they would best serve their purpose of enlivening the background, the various types being kept in places where they would harmonize with the objects about them.

With the chronological sequence as a basis, the galleries are arranged as follows:

11. Ancient art: Egyptian, Greek and Roman bronzes, ivories, etc., Byzantine and Romanesque ivories and enamels, Arabic and Persian glass.

12. The Gothic Room. Mediaeval sculptures in various materials, ivories, enamels and reliquaries.

13. Early Renaissance, the chief feature being the collection of bronzes, with Della Robbia terracottas and the triptych by Filippo Lippi.

14. The Large Renaissance Room. In the centre of the main wall the Raphael, and this and the other walls lined with cases of Italian majolicas, with two reliefs, by Rossellino and Donatello above them. On the floor, cases of reliquaries, crystals and Renaissance glass.

15. Latin Renaissance; paintings by Van Dyck and the Dutch School, boxwood and honestone carvings, later Limoges enamels, and jewelry.

16. XVI-XVIII centuries; paintings, gold and silver plate, ivories, enamels, etc.

17. Called the "English" room, because the dominating feature is the English paintings, though the furniture and other objects in the room are French of the XVIII century, there being no English decorative works of this period in the collection.

18. French, XVIII century, the walls hung with Gobelin and Beauvais tapestries, and the furniture and other objects in the room being French of that period.

19. The "Fragonard" room. It was the late Mr. Morgan's wish that the famous Fragonard panels from Grasse should be exhibited in the Museum in an exact reproduction of the room in which they were hung in Prince's Gate, and thanks to the co-operation of his son this has been done with the actual woodwork of the room itself. The only change is that for the fireplace which stood in the house a doorway has been substituted, to admit of free passageway through the room.

20. French porcelains.

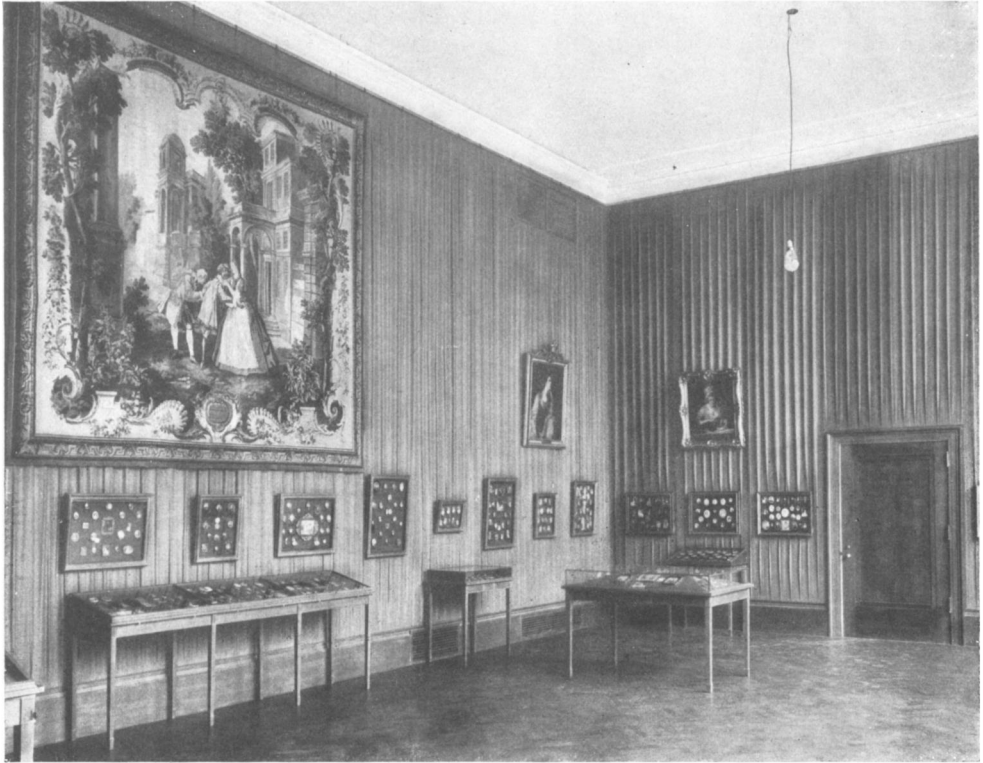
21. The collection of watches.

22. German porcelains.

23. The collection of miniatures.

As to the decorative treatment of the galleries which has been adopted to serve as a setting for this great variety of material, that will explain itself to those who visit the exhibition, and it is difficult to describe adequately to those who do not. Briefly it may be said that the walls of galleries 11-16 have been hung with inexpensive materials of different shades and textures, with a view to avoiding monotony of effect, and also to harmonizing with the tones of the objects which predominate in each room. The two eighteenth-century rooms, 17 and 18, have been given a panelled effect, the one painted a soft English green and the other a French gray. The walls of the galleries around the area are finished with a rough plaster surface, tinted in a creamy tone, as an appropriate background for the tapestries which are displayed upon them, and a color which is not too sombre for the porcelains; and the Miniature room is covered with a soft, greenish gray fabric, hung in straight folds.

The work of installation has been shared



THE J. PIERPONT MORGAN COLLECTION
THE COLLECTION OF MINIATURES

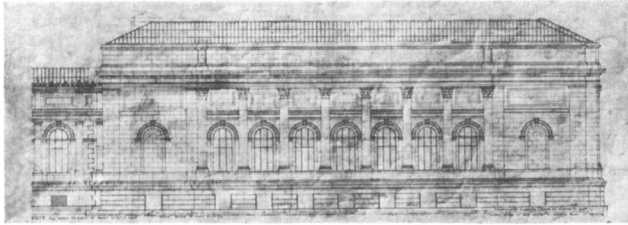
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by various members of our staff. The general plan of arrangement and the decorative scheme were decided upon by a sort of committee consisting of the Director and Messrs. Valentiner, Burroughs, Breck and Friedley. The miniatures have been arranged by Mr. Burroughs, and the ancient bronzes by Miss Richter. But as the bulk of the material consists of objects belonging to the Decorative Arts, so the burden of the work has fallen upon that department of the Museum, and to Messrs. Valentiner, Breck and Friedley belongs the

principal credit for the result produced. In conclusion it is an especial satisfaction to record the fact that, with the exception of the manufacture of the materials used on the walls, all the mechanical labor of installation has been performed by the Museum's own force.

The Museum may well be proud of having in its employ a force of mechanics who responded so readily and so intelligently to the extraordinary call that has been made upon them during the months that this installation has been in progress.

E. R.



THE METROPOLITAN MUSEUM OF ART
WING H, FAÇADE